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the former Postmaster-General Wilson are well-known, as is the equestrian portrait of Major-General Granville M. Dodge, which decorates one of the large halls of the Waldorf-Astoria.

With such personal achievements this artist combines the rare talent of imparting what he knows—the ideal teacher's gift. There is a magnetic subtlety in his easel visits which puts the student *en rapport* with the master. The methods above indicated are followed by this instructor. He believes in individualization. And his wide experience has often enabled him to reveal to a student the practical road in which his or her talents would bear most fruit. Thus I can commend this school for beginners or for the most advanced workers.

THE EXHIBITION OF THE AMERICAN WATER COLOR SOCIETY.

All true artist-painters have sought expression for their inspirations in various mediums. They are not satisfied with oil alone. Gérôme handled the mallet and chisel as adroitly as the brush, Michael Angelo was an architect as well as a painter and sculptor, Rembrandt was an expert etcher, all the Dutchmen use water colors; Raffaëlli is a famous pastellist, La Farge's cartoons for window designs are the manifestations of genius—who will say that "the man who paints pictures"—in oil—is the only artist? I have seen one turn out landscapes at a county fair at the rate of one every five minutes—he must have been an artist—and a naughty boy behind me whispers "*nit.*"

Not so at the present exhibition of the American Water Color Society.

There we see how the best artist-painters of the American School find oftentimes the very essence of their cunning expertness most aptly expressed through the so-called "lighter medium." Take, for instance, the aquarelles by Childe Hassam. Howsoever we may sometimes question the successful issue of his methods when using oil, no one can gainsay that the delicious bits of countryside, or city nooks, or "The Children" (No. 573) in the park, are the cleanest, most artistic expressions he ever put forth.

Then look at No. 534, "The Wasp and the Reindeer," by Carleton T. Chapman—one of the finest examples of water-color painting I have seen in many a day. The water is transparent and has movement, the sky is superb, and the whole tone of the painting, with somewhat less of color nuance than the artist generally gives, is highly impressive. It is a masterpiece of aquarelle.

The Evans Prize was deservedly given to No. 512, "Sally," by H. L. Hildebrandt, a beautiful figure piece with charming pose and exquisitely subtle handling. I imagine, however, that if the jury decided to select just such a subject for the prize, it must have swayed somewhat in its decision between this and No. 500, "Days Agone," by W. G. Schneider, which is of equal mastery. It has a delicate, mysterious flavor about it, such as the artist always infuses in his work. The dreamy look and far-away wandering are shown in pose and features with consummate skill. This artist has arrived at considerable knowledge of the resources of this medium, and paints with a very dainty, precise touch and with great sensitiveness to color.

Arthur Schneider, whose exhibition of Morocco water colors is still fresh in mind, shows in No. 556, "The Henna Market, Fez," an aquarelle which is superior to any he showed in his one-man show. It is a picture of great breadth, fulness and animation.

One of the best contributors is Alexander Robinson, whose five examples declare a strong note in this show of high average.

There are two stillives which I like to single out. They were judiciously hung in the space of honor in the Vanderbilt gallery next to the fine Abbey pictures. One is No. 502, "Symphony in Blue," by A. F. Schmitt, in which the gold inside of the little Japanese bowl is marvelously realistic. The other one is No. 509, by Julia Bogert—a bunch of carnations and some old books—but depicted with so much freshness and truth that one gladly raises it far above the average portrayals of such subjects.

A number of eminent painters have sent in several examples of their art in water color. Of these are prominent James Henry Moser, Winslow Homer, William S. Robinson, Edward H. Potthast, R. M. Shurtleff, A. T. Van Laer and F. K. M. Rehn. Such men sending their sheets, transformed by supreme artistry, would make any exhibition memorable.

From some others I would mention for superior quality No. 8, "October," by W. Granville-Smith; No. 27, "A Hazy Morning," by Frederick Crane; the three examples by Cullen Yates, Nos. 38, 76 and 94; Nos. 81 and 422, by W. C. Fitler, which show a marked stride forward; No. 545, "Im Walde," by William J. Whittemore, and No. 571, "An Afternoon in Winter," by Leonard Ochtman.

The central and side galleries are taken up by a collection which proves that "black-and-white art" is not a meaner affair than painting. All that is strongest and vital in the work of the burin or the crayon is found here. The heights which the art may touch is seen in the woodcuts by Henry Wolf, notably in his original engraving, "The Morning Star," No. 330, which we approach with a degree of interest that is intensified to admiration. The numerous illustrations which Arthur I. Keller sent in, whether in wash, crayon or chalk, endorse the view expressed by a fellow artist of his at the "Stag": "There is a man who never falls down." True—everything Keller does is just right. In fact, in his case I believe in second sight, for only by some telepathic influence could this artist invariably hit off the author's meaning in the ingenious, characteristic illustrations he furnishes. What Cruikshank was to Dickens, Keller is to many a present-day romancer.

The Mucha numbers are essentially beautiful, while the work of Walter Taylor, Henry Reuterdaahl, Otto Schneider, John Sloan, Joseph Pennell, D. Shaw MacLaughlin, and C. F. W. Mielatz is deserving of unstinted praise.

Exception must be taken to the work of the Catalogue Committee in the selection of the illustrations. While some are deservedly placed in the booklet to adorn it, there are others that leave no excuse for being used for any reason whatsoever. The printing of the half-tones is also very bad.

The members of the Kit-Kat Club, an Artists' Working Club, held an exhibition last month in the Powell Galleries which demonstrated the serious efforts of the members. Many of these devote themselves principally to illustrating and designing, but all have in view the desire to perfect themselves in their practice of drawing from life or nature. The gratifying results of their efforts were seen in this exhibition, where many meritorious canvases were shown. The work of Ben. F. Lloyd was far above what might have been expected. The same distinction was obtained by the canvases of Walter Meyner, Walt Kuhn, F. McIntosh Arnold, Ben B. Wells and Rudolph Dirks. It showed to be not the work of practice but of seasoned practitioners.